

his friends resisted applications made to them
by certain
scientists to whom, it seems, Zola himself had
almost promised
that his remains would be at their
disposal.

Being very short-sighted, he usually wore
glasses, seen
though which his eyes seemed deep and
somewhat stern;
but in intimacy they softened and sparkled
freely. At one
period he wore his hair short, at another long,
and according
to these variations his forehead seemed to
change, assuming
at one time an appearance of abnormal height.
His lips were
somewhat thick and sensual, inclined to pout.
He had large
ears, and heard better with the left than
with the right.
For music, in spite of his long association with
M. Bruneau,
the composer, he really had little ear, though he
possessed a
keen sense of rhythm. On looking at Mm the
feature that
most struck one was certainly his nose, which
had a gradu-
ally broadening, lobulated tip. Edmond de G-
oncourt declared
that Zola's physiognomy was summed up in this
somewhat
peculiar nasal organ,¹ which, he jestingly
remarked, resem-
bled the muzzle of a sporting dog, and assumed
all sorts of
expressions — indicating, in turn, approval,
condemnation,
wonder, amusement, sadness, or whatever else
might be its
owner's opinion or mood. While making all
allowance for
humoristic exaggeration, there was certainly
some truth in
G-oncourt's words.²

Zola's hands, to which reference has been

made above, were
examined on one occasion by a "palmist"; and
for the ben-
efit of those who believe in chiromancy one
may mention
that the sibyl's pronouncement was to this
effect: "A great

* "Journal des Goncourt," Vol. VI, p. 254

³ According to Dr. Toulouse, Zola was less keen than most
people in de-
tecting odours, but he had a "smell memory" and could
remember objects
"by their scent."